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formance so perfectly admirable, that the dear Mozart, could he have heard it, would have thrown himself upon Bergmann's neck and kissed him.

The Introduction to Lohengrin needs a key to explain its meaning. It is grandly instrumental, and is clearly, intensely thoughtful; but being of the Programme-music class, it needs a commentary to make its meaning clear. In the long holding notes with which the piece concludes, the violins were a shade flat, otherwise Wagner's Introduction received ample justice at the hands of the orchestra.

Mendelssohn's A major symphony was always a favorite with our public, for every reason which can endear music to an audience, and its superb performance on Saturday evening last, was listened to with profound and admiring attention. It is a master piece in construction, its elements are pure musical inspirations, and its orchestral treatment exhibits that profound knowledge of all the resources of instrumentation, which has placed Mendelssohn side by side with the few great masters in symphonic writing. Its execution displayed all the high points of excellence which we have noted above. It was a performance without reproach, delightful to listen to, and worthy of the only great instrumental organization in America. The fourth concert fully equalled its predecessors in its surpassing executive excellence.

No one can expect to be equally great in all things, and Madame Parepa afforded an illustration of the fact, when she attempted Weber's grand Scena from "Oberon," which is emphatically the most dramatic vocal composition extant. It is descriptive throughout, and deals with a variety of emotions and passions; and if these are not expressed, the composition loses all its point. Madame Parepa-Rosa substituted for grandeur of expression and intensity of passion, clearness of enunciation only; to utter the words syllable by syllable with a slow and painful distinctness, seemed to be her sole aim, and this she achieved at a sacrifice of the design and intention of the composer. Of course Madame Parepa sang well—so fine an artist could not do otherwise; but she did not give an artistic reading of the work, nor did she give any evidence that she felt or appreciated Weber's wonderful exposition of the situation. We know that Madame Rosa is overworked; but, even allowing that, we cannot accept from so prominent an artist so feeble an interpretation of so grand a composition. She was more successful in Mozart's aria, although that was by no means as satisfactory as we could have desired—excepting as to the accompaniment which was played to perfection by the orchestra.

"Un jeu de bonheur," recently produced at Paris with such success, is the fortieth dramatic work of the veteran Auber, whose Operatta "L'Ambassadrice" has just been played at the St. George's Opera House, London, with Mdle. Liebhart as the heroine.

Some of the late Professors of the London Academy of Music intend to carry on the school by the aid of private subscription. The Principal, Dr. Sterndale Bennett, announces that the session will open this month with an increase of students.

The report of a contemporary, that a daughter of Mr. John Hullah is about to appear on the stage is without foundation.

THE PIANO QUESTION POSITIVELY SETTLED ONCE MORE:

Some one has again kindly settled the question of the piano supremacy between Messrs. Chickering and Steinways in favor of the latter. The Steinways were so certain of winning from the first that they have felt it necessary to get Tom, Dick and Harry to solemnly settle the fact, some score of times or so, each settlement weakening their boasting assertions, and leaving them now hopelessly laggards in the race. One of the half hundred music-store advertising sheets in the interest of the Steinway house has the following:

"The American struggle for precedence in the awards of prizes for pianofortes is now settled by the official printed list, pretty generally circulated. Steinway, the inventor of the metal framework and other improvements, comes after the name of Broadwood, and precedes that of his valiant rival, Chickering.—London Orchestra.

"The foregoing is from an influential foreign journal, which can have no interest in the affair save to state facts, and to clear up a matter which has caused a great deal of newspaper controversy. Now that it is settled by the official printed list, and universally acknowledged by the press, we trust that the intelligent hundred thousand readers of the *Orpheus* will have no doubt that Messrs. Steinway & Sons received the first medal awarded to American pianoforte exhibitors. We are glad that the matter is really decided at last."

The London Orchestra evidently mistakes the whole matter, for it credits the iron frame to Steinway, when it is universally known to be the invention of Chickering. The matter of precedence is well known to be of absolutely no importance, the three medals being equal in value and significance, while the "Order of the Legion of Honor," conferred upon Chickering as a mark of superior merit over all other makers, is a settler for the pretensions of the Steinways, which all their advertising dodges can never rise from under. It must be to them a terrible and mortifying fact that several members of the same committee who certified, on the 20th of July, 1867, that they had been awarded the first gold medal, which certificate they still publish everywhere, should, on the 19th of November, 1867, state distinctly that the bestowal of the Legion of Honor was an additional honor to the presentation of the gold medal! Then came Liszt's unqualified testimonial as to the superiority of the Chickering pianos! A heaping of testimony upon testimony, which undoubtedly settles the question beyond dispute. The "Morpheus" is glad that the matter is really settled at last, but its gladness is of that sort where one laughs on the wrong side of the mouth.

Chickering & Sons have received yet another testimonial to the superior construction of their pianos, which the following paragraph from the London correspondence of *Town and Country*, a clever paper recently published by Mr. P. F. Nicholson, will fully expound:

"Mr. James M. Wehli, who came back from America with expanded ideas on the subject of the pianoforte, endeavored to induce some of the principal manufacturers to attempt the experiment of constructing a framework upon the model of that invented by Messrs. Chickering & Sons. He succeeded after a while in winning the Messrs. Col-

lrd to his views, and the result was that he presently played in Covent Garden Theatre upon a pianoforte which, not only in the matter of the frame, but also in other important particulars, was a precise copy of the Chickering grand. The superiority in tone and power were at once and universally conceded, and the reputation of Messrs. Collard & Collard, already high, has risen again. But I do not anywhere discover the slightest allusion to the real originators of the improvement."

Taking credit for the use of other people's brains is not a purely American institution. But however the Messrs. Collard may try to hide the fact, it will come out, and the honor will be given to Chickering & Sons, to whom it belongs.

EDITORIAL NOTES.

The New York Mendelssohn Union gave their third concert on the 27th ult., before, we regret to say, a somewhat thin and fearfully unappreciative audience. It was cold without and cold within, and each piece of music seemed to add to the inward chilliness and to exert an active depressing effort upon the lugubrious audience. The programme was very badly arranged, the first being a mere selection of songs, with one concerted piece of the following peculiar construction namely, solo quartette with chorus, with an independent pianoforte accompaniment, in the bass for one finger. The effect was novel, not to say pleasing, but peculiar, and stamps the work as decidedly original. The chorus part was charmingly sung, and the solo quartette was—well it was wonderful, and like the ways of Providence, past all understanding.

Van Bree's Cantata "St. Cecilia," is a very pleasing work, but by no means large enough to form the *piece de resistance* for so able and competent a society, as the Mendelssohn Union. The choruses were, however, very admirably sung, and had the success of the concert depended upon the choral efforts, we should have nothing to record but praise. Mr. Bristow did all a conductor could do, but we hope that the next concert will effectually efface the memory of the last.

Mr. C. B. Derby gave a very pleasant concert at Flushing, Long Island, on the 24th ult., which from the artists announced should have attracted a large audience, but the sublime apathy of the rural population cannot be moved by any thing less potent than calomel or a circus company. These benighted foreign parts should be left severely alone, for their stolid ingratitude towards those who seek to drive a little light into the adipos deposit which they call brains, is simply intolerable. When a concert or "show," as they elegantly term it, is announced, every one is open-mouthed with a blank expression of pleasure, but when the "show" comes, their mouths are closed as well as their pockets. However, the artists, Messrs. Poznanski, Derby, Hall, Johnson and Morgan sang and played to the atoms present, as though they had been sentient, intelligent beings. Poznanski played deliciously and Morgan pianoized with more brilliancy and élan than we ever heard him display before. Mr. Derby has a very sweet and melodious tenor voice and sang very tastefully. Mr. Hall has a fine voice and sang with spirit.

Mrs. Marie Abbott was announced, and was present, but as her music and dresses